

The Magic Flute • Mozart



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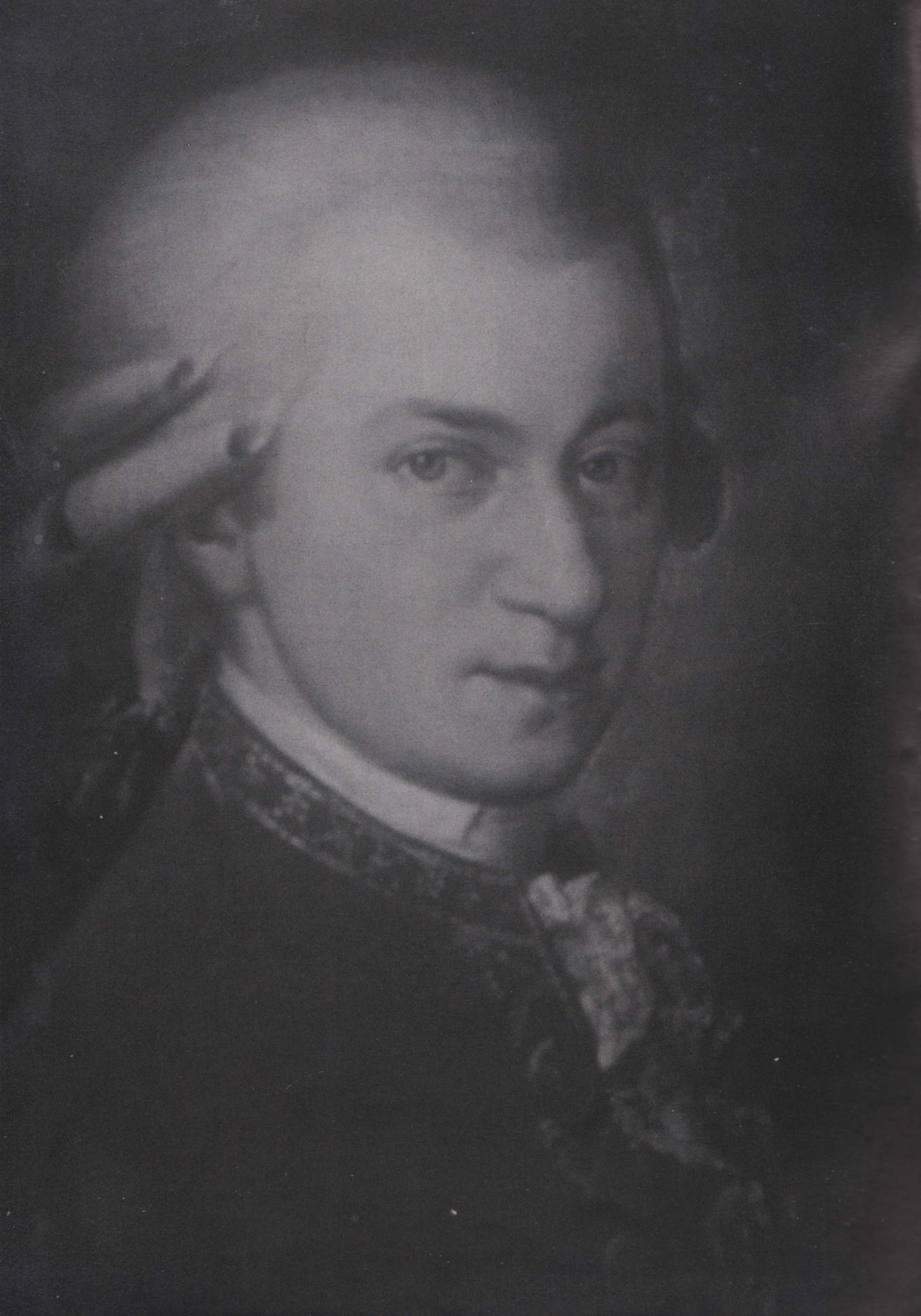


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DGOS OPERA IRELAND

presents a new production of

THE MAGIC FLUTE

(*Die Zauberflöte*)

Opera in two acts
SUNG IN ENGLISH

Wolfgang Amadeus Mozart

Libretto by Emanuel Schikaneder

English translation by Jeremy Sams

Additional dialogue by William Bracken

<i>Conductor</i>	David Heusel
<i>Director and Designer</i>	Michael McCaffery
<i>Assistant Director</i>	Ana von Stegmann Haffter
<i>Assistant Designer</i>	Jason Knox-Johnston
<i>Lighting Designer</i>	Geoff Joyce

DGOS Opera Ireland Chorus
Chorus Master Fergus Sheil

RTE Concert Orchestra (*Leader Michael d'Arcy*)
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Edition: English National Opera

Artistic Director Dorothea Glatt
General Manager David Collopy



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Second Priest	Charles Munro
Third Priest	Nyle P Wolfe
Queen of the Night	Cara O'Sullivan
Pamina, <i>her daughter</i>	Marina Levitt
First Lady	Claire Daniels
Second Lady	Marie Walshe
Third Lady	Cynthia Buchan
Three Boys	Claire Wallace
	Roisín Toal
	Clíona McDonough
Papageno	Steven Page
An Old Woman (Papagena)	Deirdre Masterson
Monastatos, <i>a servant of Sarastro</i>	Alexander Oliver
First Armed Man	Alan Beck
Second Armed Man	Nyle P Wolfe
Six Slaves	Warrick Harte
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Die Zauberflöte was first performed at Theater auf der Wieden, Vienna, on September 20, 1791. The first Dublin performance, sung in Italian as *Il flauto magico*, was at the first Theatre Royal on September 29, 1868. The first DGOS production, sung in English as *The Magic Flute*, was at the Gaiety Theatre on December 2, 1990.

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A SENSE OF "WHOLENESS"

Throughout its more than two hundred years' existence, *The Magic Flute* has been the subject of considerable controversy. Two broad schools of opinion obtained: that the opera was delightful nonsense or that it was a profound and important account of Mozart's personal view of the world. Like most polarisations, the understanding is simplistic and, while there is of course truth in the two arguments, neither does justice to *The Magic Flute*, which is at once both of these things and more than them.

The theatrical roots of the opera lie in the number of different traditions, all of them current in Vienna in Mozart's lifetime. The opera is a Singspiel and, for Mozart and his public, this did not denote any kind of inferior medium. On the contrary, there was a conscious attempt to make this blend of speech and song into an officially recognised alternative to Italian opera ("with that perpetual singing") and the form, which enjoyed substantial imperial patronage, was not considered less worthy of serious treatment than comic subjects. Indeed, Mozart's *Die Entführung aus dem Serail* is a work of considerable seriousness and, despite its stage tradition in English, only incidentally comic in content. The Viennese audience would have had no problems with the "high minded" aspects

of the work and would not have regarded them as being in conflict with the comic in any way.

The reason for this is found, I think, in a certain culture of "wholeness" which seems to run throughout the opera and which is also present in many other Viennese works over almost three hundred years. By "wholeness" I want to convey something which is, if anything, the complete opposite of the "unities" that kept a stranglehold on other European theatres in the seventeenth and eighteenth centuries. The classical "unities" (of Time, Place and Action) were achieved by a rigid process of exclusion - one "time" means no other time than the twenty-four hours chosen; one "place" means that all other places are forgotten, and so on. The idea of "wholeness" is that the opera embraces, in a loose and associative way, everything that is relevant and interesting to the telling of its story. The tendency has been to see this as a series of contrasts (Night/Day, Superstition/Reason, Good/Bad and so forth) but I would suggest that it was more characteristic of Mozart to regard these - and anything else in the piece - as complementary rather than contradictory and that it was part of the particular set of philosophies informing the opera that all apparently conflicting elements

should be seen as parts of a whole rather than as antagonistic and opposing forces.

The Magic Flute embraces a wide range of eighteenth century philosophies and religions and this has been considered by subsequent critics as an indication of its inherent flippancy and lack of substance. I would suggest that it is part of a whole tradition of philosophies, dating back to the very earliest traditions of Western culture and warmly embraced from pre-Christian times to the present day. The rather Victorian idea that all thought must be consistent is the only possible reason for finding it unsatisfactory. Commentators have been too interested, as well, I think, in the literal meaning of the words in the opera - as though it could be read like a catechism, or the instructions on an electric kettle to find out what to do with it. Like a Shakesperian play, the "meaning" exists on two distinct levels (at least): its story (which is clear from what the characters say to one another) and its poetic diction, which is only ever present when the work is being experienced, which changes with each new interpretation and which is, anyway, not susceptible to verbal description.

Much has been made of the Masonic element in *The Magic Flute* and it has even

been suggested that its embracing of Masonic doctrines is one of the reasons for its being less popular in Ireland than other Mozart operas. No one can deny the conspicuous links between the opera and the Masonic lodges of Vienna in Mozart's time, or that the character of Sarastro bears a strong resemblance to Ignaz von Born, Grand Master of one of the most important of those lodges. But to insist that the work is a Masonic tract or, by extension, that it is anti-Catholic, is to get things out of proportion. The truth, I suspect, is more extreme. With the deep and instinctive suspicion which most artists have of "clubs", Mozart and his collaborators created (probably in an unprogrammatically way) a work which looks askance at any organised system of beliefs, and certainly any "cult" which insists on proscribing the behaviour of its members. The blind loyalty demanded by the Queen of the Night is as dangerous and unproductive as the "total trust" demanded by Sarastro and, rather than seeing the opera as one in which we are being invited to take sides, it is surely more typical both of Mozart and his epoch that we should be made cautious of anything which threatens to overbalance the world in which we live.

The late eighteenth century was a time of considerable social, political and reli-

gious upheaval. Old certainties were disintegrating rapidly and, in the fear which many people felt at the prospect of an uncertain future, religious sects of extreme opinion proliferated. Some settled down to become established churches in their own right, but many more dis-

appeared in a blaze of zeal and self-destruction. We could compare them to the many cults which have appeared in the last twenty years or so - Jim Jones, Waco and so on - in which people (often young and directionless) are brainwashed into believing the words of charismatic "leaders" and follow them into closed communities and lifestyles which are extreme and dangerous. The cult of Isis and Osiris which Sarastro promotes is one of death and resurrection and it is clear from the text that he interprets it literally:-

SPEAKER: What if he (Tamino)
should die in the attempt?
SARASTRO: Then Isis and Osiris
shall gather him up and
he shall understand
eternal light long before
we do. (*Act II, scene i*)



A contemporary painting of Emanuel Schikaneder as Papageno.

Such extremism ultimately threatens our whole world and I would suggest that the apocalyptic ending of *The Magic Flute* ("the whole stage turns into a burning sun"), far from presenting the "eternal light" that Sarastro has promised, in fact represents the end of the world - or, rather, the end of the *extreme* world. Two people at least have escaped the clutches of the cult, Papageno and Papagena, and it is they who offer us the hope of a con-

tinuation of mankind. Their final duet gives us the reassurance that, somehow, we will survive. By getting out before the catastrophe comes, there is at least some hope for them.

The Magic Flute comes at a time of crisis in the world's history and, unconsciously rather than in any programmed way, reflects that crisis. Mozart belongs to a rare handful of dramatists - Shakespeare, Chekov, Goldoni, Molière and Wagner might also be considered - who have

succeeded in capturing their age entirely while, paradoxically, transcending the ordinary boundaries of "period" and "history", to create a world theatre for all time. *The Magic Flute* is not only a great opera, but a great drama. And while it borrows from an overwhelming range of current philosophies, it strives for an expression of only one thing - that sense of "wholeness" which eradicates differences between peoples and promotes a universal harmony.

Michael McCaffery



"The arrival of Sarastro": a 1793 engraving by Joseph and Peter Schaffer.

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Outside the Temples of Reason, Nature and Wisdom.

The three Boys lead in Tamino and urge him to be steadfast, patient and discreet. Left alone, Tamino tries to enter each of the three doors in turn: voices from within order him to retreat from the first two, but at the third door, marked 'Wisdom', a priest, the Speaker, appears. He calmly explains that Sarastro is not evil - he is in fact ruler of the Temple of Wisdom - and that a woman's word should not have been trusted. Prevented by a sacred oath from revealing more, he withdraws, but voices from within promise Tamino that he will see the light soon or never, and that Pamina is still alive. Thankful for this, he plays his flute and an answering call on Papageno's panpipe is heard. Hoping that Pamina is with his friend, he goes off in search of the couple, just missing them as they hurry in from another direction. They hear Tamino's flute and are about to run after the sound when Monostatos and his slaves intercept them. Papageno remembers his magic bells and is delighted when the slaves dance away bewitched. Fanfares and an off-stage chorus announce the approach of Sarastro: when he appears Pamina begs his forgiveness for attempting to run away, explaining that she wished to escape from Monostatos's advances. Having captured Tamino, the Moor now brings him in and is outraged when, recognizing each other, the young couple embrace. Sarastro, however, treats the lovers with kindness and sends them away to undergo trials of purification, while Monostatos's unhoped-for reward is seventyseven lashes.

INTERVAL - 20 minutes

Act 11

A clearing in a palm grove.

The Priests process in and Sarastro announces that Tamino wishes to join their order. He assures the Priests of the Prince's virtues, and

explains that the Gods had destined Pamina for Tamino, which is why he took her from her mother. Two Priests are appointed as instructors to Tamino and Papageno and all join in a prayer to the Gods Isis and Osiris.

A courtyard of the Temple at night.

Tamino and Papageno are led in by two Priests and left alone. Tamino reproaches his friend for being afraid and the Priests return to question their willingness to undergo the trials of Initiation. Both agree - Papageno with some hesitation - and after accepting a vow of silence are left in darkness. The three Ladies appear and try to tempt them back into the Queen of the Night's service, but voices from within invoke Hell upon them and they vanish from sight.

A garden.

Monostatos finds Pamina asleep and is about to assault her when the Queen of the Night appears. He retreats to eavesdrop. The Queen, having learnt from Pamina that Tamino has joined the Initiates, gives her daughter a dagger with which she must kill Sarastro, and departs. Monostatos reappears, takes the dagger from Pamina and threatens to betray her unless she yields to him. Sarastro intervenes and to Pamina's entreaties on behalf of her mother assures her that vengeance is unknown in his Temple.

Another part of the Temple.

The two Priests bring in Tamino and Papageno and then leave. Papageno longs for a drink, and a cup of water is promptly brought to him by an ugly old woman who claims to be his lover. He readily chats to her but a clap of thunder sends her hobbling off before he can discover her name. The three Boys enter, give Tamino and Papageno their magic instruments and invite them to partake of a meal which rises up from the ground. Papageno tucks in, but Tamino plays his flute, the sound of which brings Pamina running in. Greeted only by silence, she thinks he no longer loves her and leaves in

despair. A three-fold chord summons the Prince and his companion.

The interior of a pyramid.

The Priests praise the Gods for Tamino's worthiness to enter their order, and he and Pamina are brought in and told to bid each other a last farewell; they are taken away separately and the Priests exit. Papageno enters and finds himself trapped by flames. The second Priest returns to tell him he will never know the joys of the Initiated, but Papageno is unperturbed: all he wants is a glass of wine, which he duly receives. He then begins to feel a longing for a little wife, whereupon the old woman returns to say that he must take her as his wife or be locked up alone. No sooner has he accepted her than she is transformed into a young girl, but the Priest quickly sends her away.

A palm garden.

The three Boys watch as Pamina approaches with her mother's dagger, intending to kill herself. They stop her just in time and assure her that Tamino still loves her.

Outside rocky caves.

Two Men in Armour are preparing to lead Tamino to the trial of purification by fire and water when Pamina's voice is heard: she has come to join him in the ordeal. Together they pass through fire and water, Tamino playing his flute, and emerge unscathed.

A palm garden.

Despairing over the loss of Papagena, Papageno prepares to hang himself, but the three Boys rush in and tell him that the sound of his bells will bring her to him. As he is playing she appears and the pair are happily united.

A rocky landscape.

Monostatos, the Queen of the Night and her Ladies are about to make an assault on the Temple, but thunder and lightning hurl them to the ground in defeat. In his Temple, Sarastro announces the victory of the sun over darkness, and all join in offering a hymn of praise to the Gods.



A contemporary painting of a scene from Act II of *The Magic Flute* at the first performance in 1791.



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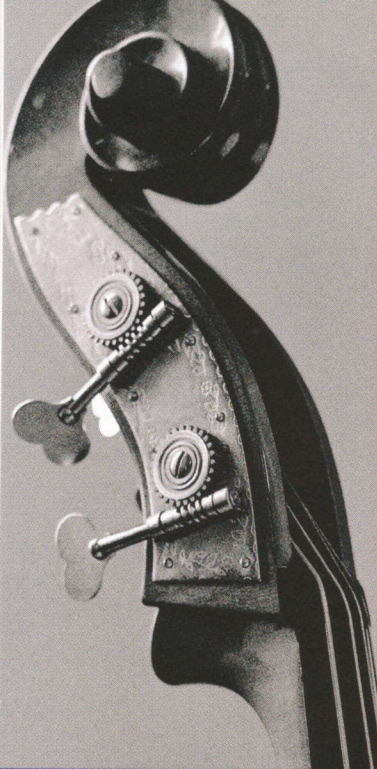
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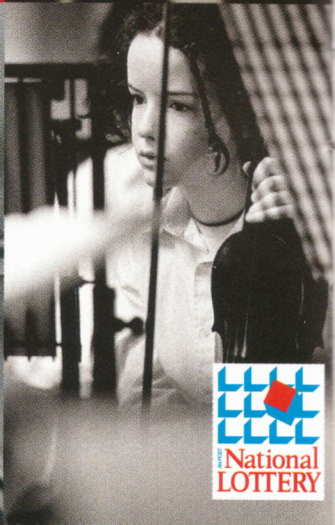
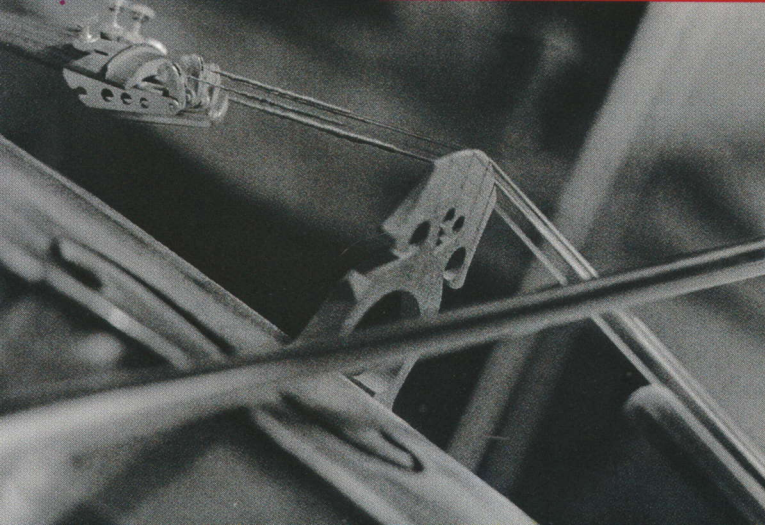
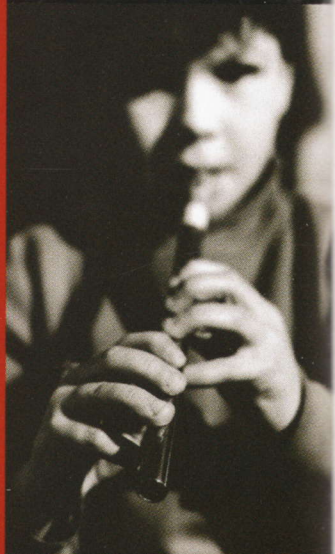
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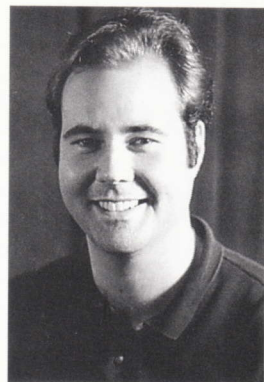
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ALAN BECK / Tenor (UK) – First Armed Man

Lanarkshire born, he has a B Mus from the Royal Scottish Academy of Music and was a Peter Moores Foundation Scholar at the Royal Northern College of Music. He currently studies with Neil Howlett, who changed him from baritone to tenor. In 1994 he created the role of Nick Davall in the world premiere of Mark Hewitt's *The Lamentations of Dr Faustus* in Manchester and made his professional opera debut as Ruiz in *Il trovatore* in Dublin last year. In September of this year he moves to the Stuttgart Staatsoper as principal Heldentenor where his roles will include Grigory in *Boris Godunov* and Siegmund in *Die Walküre*.



CYNTHIA BUCHAN / Mezzo-soprano (UK) – Third Lady

Born in Edinburgh, she studied at the Royal Scottish Academy of Music and Drama in Glasgow. In Britain she has appeared with Scottish Opera, The Royal Opera Covent Garden, Glyndebourne, ENO and WNO. Abroad she has sung in Madrid, Munich, Paris, Nantes, Brussels, Bordeaux, Adelaide and Hamburg. In Ireland she has sung in Belfast (Dorabella and Azucena) and in Dublin (Rossini's Rosina and the Witch in *Hänsel und Gretel*). Other roles in her wide - ranging repertoire include Mozart's Cherubino, Marzellina, and Despina; Verdi's Preziosilla and Mistress Quickly; Adalgisa (*Norma*), Varvara (*Katya Kabanova*), Carolina (in Henze's *Elegy for Young Lovers*), Charlotte (*Werther*), Olga (*Onegin*), Annina (*Rosenkavalier*), Orlofsky (*Fledermaus*), Hermia (*A Midsummer Night's Dream*) and Mrs Sedley (*Grimes*) as well as Hänsel and the title roles in *Carmen* and *L'enfant et les Sotrilèges*.



TOM CREGAN / Tenor (Ireland) - First Priest

Studied with Daphne Clifford at the DIT College of Music in Dublin and with Janice Chapman in London. A recipient of the 1987 Bank of Ireland Bursary, he was first tenor with the RTE Chamber Choir (1985-88) and has been a member of the Royal Opera House chorus since 1990, where he has taken solo parts in *Fidelio* and *Death in Venice*. He has sung Mozart's Belmonte with Court Opera, First Tenor in Vecchi's *L'amfiparnasso* on a British, European and Australian tour and Fourth Jew in *Salome* with Folkopera at the 1989 Edinburgh Festival. He also has a wide repertoire of oratorio pieces ranging from Buxtehude to Britten.



BIOGRAPHIES

CLAIRE DANIELS / Soprano (UK) – First Lady

Studied at the Royal Northern College of Music in Manchester and with Janine Reiss in Paris. She has sung Mozart's Susanna, Zerlina and Servilia (*La clemenza di Tito*) and Donizetti's Adina with Scottish Opera. Elsewhere she has been a Niece in *Peter Grimes*, both at ENO and in concert with the LSO under Mstislav Rostropovich, and has sung in Haydn's *L'infedeltà delusa* with Garsington Opera, Verdi's *Falstaff* with Opera Zuid and Mozart's *La finta giardiniera* with Klagenfurt Opera.

Recital work includes concerts with the Scottish Chamber Orchestra under Sir Charles Mackerras as well as with the London Mozart Players, The Stuttgart Philharmonic, the Royal Liverpool Philharmonic and the Royal Scottish National Orchestra.



MARY DIBBERN (USA) – Répétiteur

Studied music at Southern Methodist University in Dallas where she received a Master of Music in vocal accompaniment in the class of Paul Vellucci. She has had frequent engagements as guest vocal coach with the opera companies of Nice and Bordeaux as well as the Châtelet and Opéra-Comique in Paris. Other work includes the Festival de Radio

France and with the orchestras of Toulouse and Lyon. She has collaborated with many outstanding musicians including David Heusel, George Prêtre, Janine Reiss, Michel Plasson, Lorin Maazel, John Nelson, Thomas Fulton, Kent Nagano, Long Yü and David Robertson.

Her 1996 engagements include work with Lausanne Opera and the Shanghai Opera.

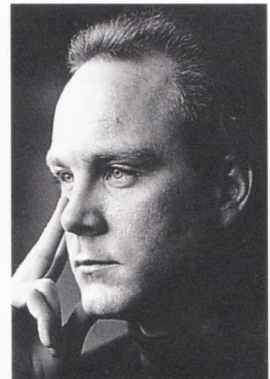


DAVID HEUSEL (USA) – Conductor

Born in Chicago, he began his musical studies at the age of six, starting with piano, violin and viola. Following his university studies, he worked with Whitewater Opera Company as musical assistant, coach, pianist and staging director. In 1980 he moved to Europe, first to Italy, then to Germany, where he worked in Oberhausen, Kiel and Dortmund. During his nine years in Germany he conducted a wide spectrum of opera, operetta, ballet and musical comedy. In 1990 he became Assistant Musical Director at Opéra de Nice where he expanded his conducting repertoire in the operatic and symphonic fields. 1992 saw him working as musical assistant for a new production of Strauss's *Elektra* at the Bastille in Paris and as assistant to James

Levine at Bayreuth, a post he continues to hold. His operatic repertoire includes operas by Mozart, Verdi, Puccini, Donizetti, Bizet, Massenet, Humperdinck, Nicolai and Richard Strauss. In October 1994 he was appointed Head of Musical Staff and House Conductor at the Opéra-Comique in Paris and since then he has divided his time between that house and his free-lance career, which has taken him back to the

USA as well as to Nice, Osaka and Dublin, where he has conducted *Hänsel und Gretel* and *La Cenerentola* for DGOS Opera Ireland in recent seasons.



BIOGRAPHIES

GEOFF JOYCE (UK) – Lighting Designer

Currently working as a freelance theatre advisor and technician, he originally studied Electrical Engineering at South Leicester Polytechnic. He has been Technical Manager to the Department of Drama at the University of Manchester (1969-71), Studio Manager to the Stephen Joseph Studio at the same institution (1971-76), original Chief Electrician and Lighting Designer at the Royal Exchange Theatre in Manchester (1976-81), original Technical Manager at the Palace Theatre in the same city (1981-1985) and was Technical Director and Production Manager for Manchester Theatres Ltd until 1991. He was a member of the Arts Council drama panel from 1987 to 1991 as well as participating in a number of Arts Council appraisal teams. He has a long list of credits as lighting designer in drama, revue and music theatre throughout Britain as well as in Ireland and France.



JASON KNOX-JOHNSTON (South Africa) – Assistant Designer

Born in Nelspruit, Transvaal, he has lived in England since the age of two. While studying at the University of Central England in Birmingham, from which he graduated with an Honours BA in Theatre Design, he was involved in the first stage production of *The Snowman* at the Birmingham Repertory Theatre. His stage designs include *Pal Joey* at the Birmingham School of Speech and Drama and *Dry Rot* at the Apex Theatre.



MARINA LEVITT / Soprano (USA) – Pamina

Made her Irish debut as Oxana in Tchaikovsky's *Cherevichki* at Wexford in 1993. She is a great favourite at the New Israeli Opera in Tel Aviv where, in addition to her debut role as Mimi, she has sung Fiordiligi, Marguerite and Nedda as well as Gluck's Euridice and Marenka in Smetena's *Bartered Bride*. Her North American appearances include Gilda and Marguerite in Mexico City; Pamina, Donna Elvira and Violetta for Virginia Opera; Fiordiligi in Portland; another Violetta with the Chattanooga Opera; and Marfa in Rimsky-Korsakov's *The Tsar's Bride* with the Opera Orchestra of New York. In concert she has performed with symphony orchestras in Mexico City, Florida and Jerusalem, including an engagement with the Israel Philharmonic under Zubin Metha.



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MICHAEL McCAFFERY (UK) – Director/Designer

Born in England and educated at Magdeline College, Cambridge. Working first as an actor, he joined the directing staff of the Old Vic Company in London in 1980 before going to the National Theatre as Assistant to Sir Peter Hall. He has directed plays by Shakespeare, Schiller, Congreve, Horváth, Marivaux and Beaumarchais as well as working with new writers on a number of first productions. He has been Visiting Lecturer in Performance Studies at Manchester University and was a regular guest at RADA for a number of years. His operatic work began in 1980 at the Glyndebourne Festival, where he returned frequently during the next ten years. He has also directed at the Bayreuth Festival (1985/86 Ring cycle), Garsington Opera and the Wexford Festival and has created productions in France, Germany, Switzerland, North America, the Far East and Israel, where he has had a long association with the New Israeli Opera. His work in Ireland includes productions of *Königskinder* (Wexford Festival), *Norma* (DGOS at the NCH), *Don Pasquale*, *Don Giovanni* and *Aida* (Point). Future plans include *The Bartered Bride* in Tel Aviv and Mozart's *La finta semplice* at the Humewood Opera Festival at Humewood Castle in Co Wicklow this summer. He also works as a designer and has written the successful book *Directing a Play*.



CLÍONA McDONOUGH / Soprano (Ireland) – First Boy

Dublin born, she studied piano at the RIAM before taking up singing with Mary Brennan at the DIT College of Music and is presently with Dr Veronica Dunne at the Leinster School. A holder of diplomas in singing and piano as well as an honours B Mus from Trinity College Dublin, she has been a prizewinner at major festivals and was a semi-finalist in the Veronica Dunne Bursary last year. She has had considerable experience as a solo and ensemble performer in recital, oratorio and operatic scenes and was a member of the DGOS Opera Ireland chorus for several seasons.



DEIRDRE MASTERSON / Soprano (Ireland) – An Old Woman (Papagena)

From Gorey in Co Wexford, she studied singing with Alan Cutts at the Wexford School of Music before becoming a full-time vocal technique pupil with Dr Veronica Dunne at the Leinster School of Music in

Dublin, where she also studies speech and drama with Marjorie Williams. At a Singschul in Munich, she was one of four pupils awarded scholarships to study privately with Astrid Varnay. She was one of the youngest ever winners of the Silver Rose Bowl at the Feis Ceoil where she also won the Dramatic Cup in 1993 and the Geoghegan Cup and

Gervase Elves Award in 1994. In that year, too, she was critically acclaimed for her performances in the Opera Scenes at Wexford Festival and made her professional debut doubling the roles of Sandman and Dew Fairy in the DGOS Opera Ireland production of *Hänsel und Gretel*.

She returned last year to sing Inez in *Il trovatore*.



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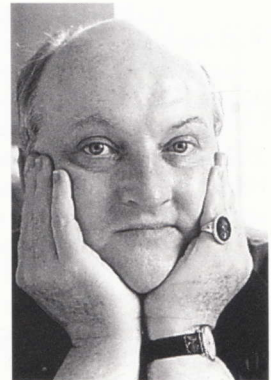
CHARLES MUNRO / Baritone (UK) – Second Priest

Born in Portree on the Isle of Skye, he studied at the Royal Scottish Academy of Music and Drama (1990-94) and at the Royal College of Music (1994-95). He has won two singing prizes, the Highland Scholarship and the Margaret Dick Award, and attended master classes with Robert Tear, Thomas Allen, Diane Forlane and Roger Vignoles. At college he sang Schaunard, Germont and Count Almaviva as well as the Clock in *L'enfant et les sortilèges* and Sam in Bernstein's *Trouble in Tahiti*.



ALEXANDER OLIVER / Tenor (UK) – Monastatos

A regular visitor at opera houses throughout Europe, he has established close artistic ties with several leading companies. His roles include Mime in Wagner's *Ring* at the Royal Opera, Covent Garden and The Rector in *Peter Grimes*, which he has sung in London, Amsterdam, Brussels (in Willy Decker's acclaimed production at La Monnaie) and twice in Paris (in the French premiere at the Opéra and most recently at the Châtelet). At the Salzburg Festival he has appeared in Janáček's *House of the Dead* and Mozart's *Figaro*. He has also sung the role of Iro in Monteverdi's *Il ritorno d'Ulisse in patria* with Netherlands Opera in New York, Triquet in *Eugene Onegin* at Cologne and at the Bastille. Future engagements include *Die Zauberflöte*, *Calisto* and *Ariadne auf Naxos* at La Monnaie and *Peter Grimes* in Hamburg.



CARA O'SULLIVAN / Soprano (Ireland) – Queen of Night

Born in Cork, where she studied at the School of Music. In 1990 she was RTE's Musician of the Future and also represented this country at the Cardiff Singer of the World Competition. Last year she won first prize in the second Stanislaw Moniuszko Vocal Competition in Warsaw. She has already sung Queen of the Night with Opera Company in the UK as well as Elvira in Bellini's *I puritani* (Berry Port Opera) and the Housekeeper in Goetz's *The Taming of the Shrew* at Wexford Festival. Her concert career includes *Messiah* at St John's in London's Smith Square and frequent performances with the RTE orchestras. Future engagements include Donna Anna in Welsh National Opera's *Don Giovanni* and the roles of Mother, Witch and Dew Fairy in *Hänsel und Gretel*.



STEVEN PAGE / Baritone (UK) – Papageno

Studied singing with Margaret Hyde while still practicing as a Trade Mark Attorney. Following training at the National Opera School he sang Alfonso (*Così*) and Nick Shadow (*Rake's Progress*) for Opera 80 (now English Touring Opera). Since then he has appeared frequently with English National Opera, Scottish Opera and Opera Factory as well as at the Garsington Festival and, most notably, at Glyndebourne. Abroad he has been heard in Prokofiev's *Love for Three Oranges* in Tel Aviv and in ONI's *Marriage of Figaro* in Belfast last month. Other roles in his repertoire include Don Giovanni and Leperello, Tarquinius (*Rape of Lucretia*), Albert (*Werther*), Paolo (*Boccanegra*), Almaviva (*Figaro*), Guglielmo (*Così*), Marcello (*Bohème*), Choroebus (*Trojens*), Ford (*Falstaff*), Coyle (*Owen Wingrave*) and Annubius in Birtwistle's *The Second Mrs Kong* which was premiered at Glyndebourne last year. Next on the list are debuts in France (Olin Blitch in Floyd's *Susannah* at Nantes) and in Canada, where he will sing in a new production of Berlioz' *Béatrice et Bénédict*.



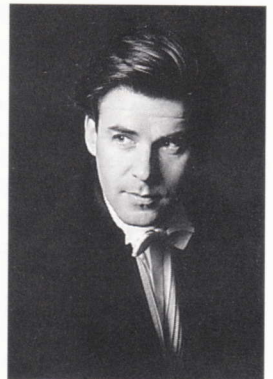
GREG RYERSON / Bass (USA) – Sarastro

American born, he studied at the Cornish Institute of Seattle and started his career at the University of Toronto and the Julliard School in New York, picking up several bursaries along the way. In North America he has appeared at opera houses in Santa Fé, St Louis, Houston, Washington DC, Dallas, Philadelphia, Chicago, New York and Toronto. He has also sung in Australia and New Zealand. He began his European career at Nürnberg in 1990, moving on to Saabrücken in 1992. He has also appeared in Leipzig and at the Semperoper in Dresden. In addition to the role of Sarastro, his Mozart roles include Alfonso in *Così fan tutte* and Don Giovanni. Other roles in his repertoire are the Doctor in *Wozzek* and the bass parts in Wagner's *Tannhäuser*, *Lohengrin* and *Parsifal*, to which he is shortly to add Hans Sachs in *Die Meistersinger von Nürnberg*.



PHILIP SALMON / Tenor (UK) – Tamino

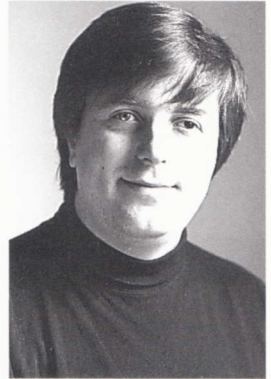
A prize-winning student at the Royal College of Music, his early career culminated in the title role of Debussy's *Pelléas et Mélisande* for Marseilles, the Opéra du Rhin and Welsh National Opera. He sang Alex in the award-winning television version of Marschner's *The Vampyre* and major roles for Opera North, Opera Touring Company, Scottish Opera and the Buxton Festival. He recently sang in *The Turn of the Screw* at Teatro Regio in Turin. His busy concert schedule included his Edinburgh Festival concert and recital debuts and recordings for Philips, Erato, Hyperion and Deutsche Grammophon. This season he will sing Almaviva in *Il barbiere di Siviglia* for Wellington City Opera.



BIOGRAPHIES

FERGUS SHEIL (Ireland) – Chorus Master

Born in Dublin, he studied music at Trinity College and has studied conducting with Leon Barzin in Paris. He began working in opera at Wexford Festival in 1993, initially as Assistant Conductor and then as Chorus Master. He has also directed contemporary works for Opera Theatre Company. Since 1989 he has conducted student, amateur and youth orchestras throughout Ireland and last year he won the BRI Conducting Competition in the UK. He was subsequently engaged by the RTECO, with whom he has already made a number of broadcasts of music by young composers as well as being signed up for a concert at the NCH in August, and he recently made his UK debut with the Northern Sinfonia in Durham.



ANA VON STEGMANN HAFFTER (Germany) – Assistant Director

Born in South Africa, where she graduated from Pretoria Technicon with a National Diploma in Stage Crafts. Practical experience in set design and decor construction with Swiss television, followed by freelance engagements in South

Africa, culminated in her becoming Senior Stage Manager for Opera and Musicals at the State Theatre in Pretoria. As well as acting as Assistant Director for opera productions she wrote and directed opera school programmes for the black townships and scripted and appeared in a parody on the South African opera scene. In 1992 she received the Silver Rose Award for outstanding work.

Since 1993 she has been stage-managing at Bayreuth, working on *Tristan und Isolde* and the current *Ring* cycle. She recently worked on the new *Aida* production at the Munich Staatsoper and is looking forward to her new appointment as Assistant Director at the Gärtnerplatz Theatre in the same city.



DAVID STEPHENSON / Baritone (UK) – The Speaker

Born in Aberdeen, he trained as an electrical engineer before entering the Royal College of Music in 1987, where he won many prestigious first prizes.

His wide repertoire embraces Verdi's *Macbeth*, Mozart's *Count Almaviva* and Bizet's *Escamillo* as well as leading baritone roles in operas by Britten, Weber, Gounod, Vaughan Williams and Lehár. Last December he was an impressive *Alidoro* in DGOS Opera Ireland's production of Rossini's *La Cenerentola*. In oratorio he has sung in Bach's *Magnificat* and both Passions,

Brahms' *German Requiem*, Coleridge-Taylor's *Hiawatha*, Elgar's *The Apostles*, and Masses by Haydn, Rossini, Liszt, Fauré and Schubert. He has also sung in Handel's *Messiah* under Claudio Scimone in St. Mark's Cathedral in Venice. He has appeared as soloist in a programme of Christmas music for Grampian Television and recently sang in Stephen Storace's *No Song, No Supper* on BBC Radio 3.



BIOGRAPHIES

ROISÍN TOAL / Soprano (Ireland) – Second Boy

Born in Co Armagh, she originally studied with Dr Veronica Dunne at the DIT College of Music and currently works with répétiteurs David Wray and Patrick Zuk at the Leinster Opera Studio where she has participated in operatic excerpts from Italian, German, French and English operas. She sings in the National Chamber Choir and in the DGOS Opera Ireland professional chorus. In 1994 and 1995 she was a soloist with Phil Coulter on his Irish tour and she has done a number of live and broadcast concert performances as well as commercial recordings.



CLAIRE WALLACE / Soprano (Ireland) – Third Boy

Originally studied as a flute player at the DIT College of Music and graduated with a B Mus (perf). She currently studies singing with Daphne Clifford and is a member of the DGOS Opera Ireland professional chorus as well as a deputy with the National Chamber Choir.



MARIE WALSHE / Mezzo-soprano (Ireland) – Second Lady.

Born in Limerick, she studied at the College of Music in Dublin. She has sung with English National Opera, Welsh National Opera, Opéra de Nantes, English Touring Opera and Opera Theatre Company among others. Her repertoire includes Dorabella (*Così*), Mistress Quickly (*Falstaff*) and Maddelena (*Rigoletto*) as well as Grimgerde in *Die Walküre* and Marva in Anthony Hedges' *Shadows of the Sun*. In addition to regular concert appearances with the RTE orchestras, she has sung recently in Beethoven's Ninth Symphony at the Bath Festival and taken part in an Ivor Novello Gala in Cardiff's St David's Hall. Later this year she will be the mezzo-soprano soloist in the Verdi *Requiem* at the Cork Choral Festival.



NYLE P WOLFE / Baritone (Ireland) – Second Armed Man

Began his musical training at the Cork School of Music with John Carolan and studied acting and theatre craft with Irish Operatic Repertory Company. He has also studied in Dublin with Dr Veronica Dunne and David Wray at the Leinster Opera Studio. He won the Mary Garden singing competition at the Aberdeen Youth Festival in July of last year. Opera roles undertaken to date are Morales in *Carmen*, Dr Grenvil in *La traviata* and Steele in James Wilson's *A Passionate Man*.

He has also appeared in concert and on television and radio and has recently recorded three programmes of Irish music for the Bunratty Castle Singers and a recital of Tchaikovsky, Copland and Mahler songs for RTE FM3.



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Kay Lynch
Niamh O'Brien
Sandra Omen
Rachel Talbot

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Derval Conlon
Sandra Gudgeon
Margaret Killian
Máire Ledwith Butler
Tamsin Symmill

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Tom Cregan
Warrick Harte
Michael Hughes
Alan Leech
John McKeown
Ciaran Nagle
Conor O'Reilly

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Desmond Capliss
Randal Courtney
David Darcy
Eunan McDonnell
Jeffrey Ledwidge
Charles Munro
Noel O'Callaghan
Nyle Wolfe

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Shane Conaty
Sean Elebary
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 McGeown Elizabeth Ms
 McGrath Derek Dr
 McGrane Tony Mr
 McGrath Seamus Mr
 McGuckian Padraig Mr
 McGuinness Kevin Mr
 McHenry Monica Ms
 McHugh John P Mr
 McNerney John F Mr
 McIntyre Michael Mr
 McKay Fiona Ms
 McLoughlin Ann J Ms
 McLoughlin R Fr O P
 McKenna Justin Mr
 McMahan Larry Mr
 McMurry TBH Dr
 McNamara Clare Ms
 McNeice Patrick Mr
 Meade Kevin Mr
 Meade Philip Mr
 Menzies Don Mr

Millar James S Mr
 Milofsky Fay Mrs
 Milofsky Frank Mr
 Moloney Michael Mr
 Molony Ronan Mr
 Molony Eve Mrs
 Montgomery W J Mr
 Moroney Anne Ms
 Moroney Michael Mr
 Mortimer Marie Ms
 Moylan B A Dr
 Moynihan John Mr
 Mulcahy Margaret Ms
 Murakami Ethna Ms
 Murphy Justice Francis Mr
 Murphy Marie Ms
 Murphy William Mr
 Murphy B J Ms
 Murphy John T Mr
 Murray Austin C Mr
 Murray Freida Ms

Neenan William Mr
 Neenan Eileen Mrs
 Neligan David & Miriam Mr
 Neville Anthony J Mr
 New Mary Ms
 Nolan David Mr
 Nolan William Mr
 Ni Dhuigneain Brid Ms
 Nugent Michael Mr

O'Brien F X Dr
 O'Brien Herman Mr & Mrs
 O'Brien J Kenneth Mr
 O'Buachalla Julia Ms
 O'Ceochain Gearoid An tAth
 O'Connell Margaret V Ms
 O'Connor Nuala Ms
 O'Connor John & Viola
 O'Connor Michael Mr
 O'Dalaigh Tony & Margaret
 O'Daly Liam Mr
 O'Donnell Andrew Mr
 O'Donovan Donal Mr
 O'Driscoll Thomas A Mr
 O'Gady Judy Mrs
 O'Grady Jonathan Mr
 O'Hara Patricia Dr
 O'Hara Rosalind Mrs
 O'Hare Anne Ms
 O'Hare Daniel Dr
 O'Keefe Angela Ms
 O'Leary Barbara Mrs
 O'Loughlin-Kennedy Katherine Ms
 O'Meara Anne Dr
 O'Meara Joan Ms
 O'Neill Ann Ms

O'Neill Desmond Mr
 O'Neill Joan M Mrs
 O'Neill John D Mr
 O'Reilly Charles Mr
 O'Reilly James & Fionnuala
 O' Riada Padraic Mr
 O'Riordan Eamonn Mr
 O'Riordan J D Mr
 O'Rourke Mona Ms
 O'Rourke Terence Mr
 O'Shea Finian Mr
 O'Shea Mary-Rose
 O'Sullivan Kevin Mr
 O'Sullivan Kevin J Mr

Parlon Patrick Mr
 Patton Evelyn Mrs
 Phelan Caroline Mrs
 Potter D J Mr & Mrs
 Power Maire Ms
 Power Laurence Anthony Mr
 Prendergast Mary Ms

Quigley Anthony & Margaret
 Quinn Irene Ms

Redmond Maire Ms
 Regan Brian Mr
 Reid Fergus Mr
 Reidy Breda Ms
 Reihill Ann Ms
 Rennison H H Mr
 Reynolds Brid Ms
 Reynolds Michael Rev
 Reynolds Terry Mr
 Robinson Derek Mr
 Ronayne F Mr
 Rossiter Brendan Mr
 Rountree John Dr
 Rowan Paul E Mr
 Ruane James J Dr
 Ryan John M Mr
 Ryan N M Mr

Schnittger Charlotte Mrs
 Scully Angela Ms
 Shannon Lilian Dr
 Shanik Gregor Prof
 Shelly Denis J Mr
 Sheridan Gerry A Mr
 Sherry Mark Mr
 Sherry Liam Mr
 Skelly O D G Rev
 Smith Joseph G Mr
 Smyth Robert Rudd Mr
 Smyth James & Pamela
 Smyth J W Mr
 Smyth Barbara Ms

Soese Diana Mrs
 Spellman Michael Mr
 Stacey Thomas Mr
 Stack Anne Ms
 Stafford Karen Ms
 Stafford Marion Mrs
 Staunton Tom Dr
 Stein Edwin J Mr
 Stephen Jim Mr
 Stones Willie Mr
 Strickland Bob Mr
 Sullivan Brian Mr
 Synnott D Mrs

Taylor T.D. Mervyn Mr
 Tennyson Geraldine Ms
 Thompson Frank Mr
 Thorn Myles Mr
 Tiernan Declan
 Tiernan Brigid Mrs
 Tierney Martin Mr
 Tierney Mary Mrs
 Tipton G Mrs
 Tittel Dermot Dr
 Tobin Kieran Mr
 Torsney Rosaleen Mrs
 Traynor Celine Dr
 Troy E M Dr
 Tuomey Laurence J Mr
 Tynan Inez Ms

Wall William & Aba Mr
 Wallace Colette Ms
 Wallace Brian Mr
 Walsh Aileen Ms
 Walsh Bernadette Mrs
 Walsh Martin Mr
 Walsh Tony Dr
 Walsh Charles Mr
 Walsh Kevin Mr
 Walsh Maureen Ms
 Walsh Nolie Ms
 Walsh Thomas Mr
 Walsh Kevin G Mr
 Walshe Winifride Ms
 Walton Patrick D Mr
 Ward Dermot & Maeve Mr
 Weatherhead Noel Mr
 Webb Valerie Ms
 Whately William Dr
 Whelan Barbara Ms
 Whitaker Sandra Ms
 White John G Mr
 Woolfe Andrew Dr

Young William A Mr

DGOS OPERA IRELAND PRODUCTIONS 1941-1996

Dates indicate the first and most recent DGOS Opera Ireland productions.

Salvatore Allegra		Christoph W Gluck		Gioacchino Rossini	
Ave Maria	1959	Orfeo ed Euridice	1960, 1986	Il barbiere di Siviglia	1942, 1991
Il medico suo malgrado	1962			La Cenerentola	1972, 1995
		Charles Gounod		L'italiana in Algeri	1978, 1992
Michael W Balfe		Faust	1941, 1995		
The Bohemian Girl	1943	Roméo et Juliette	1945	Camille Saint-Saëns	
				Samson et Dalila	1942, 1979
Ludwig van Beethoven		George F Handel			
Fidelio	1954, 1994	Messiah	1942	Bedřich Smetana	
				The Bartered Bride	1953, 1976
Vincenzo Bellini		Engelbert Humperdinck			
La sonnambula	1960, 1963	Hänsel und Gretel	1942, 1994	Johann Strauss	
Norma	1955, 1989			Die Fledermaus	1962, 1992
I puritani	1975	Leos Janáček		Der Zigeunerbaron	1964
		Jenufa	1973		
Benjamin Britten		Ruggiero Leoncavallo		Richard Strauss	
Peter Grimes	1990	I pagliacci	1941, 1973	Der Rosenkavalier	1964, 1984
Georges Bizet		Pietro Mascagni		Ambroise Thomas	
Carmen	1941, 1989	L'amico Fritz	1952	Mignon	1966, 1975
Les pêcheurs de perles	1964, 1987	Cavalleria rusticana	1941, 1973		
				Peter Ilich Tchaikovsky	
Gustave Charpentier		Jules Massenet		Eugene Onegin	1969, 1985
Louise	1979	Manon	1952, 1980	The Queen of Spades	1972
		Werther	1967, 1977		
Francesco Cilea		Wolfgang Amadeus Mozart		Giuseppe Verdi	
Adriana Lecouvreur	1967, 1980	Così fan tutte	1950, 1993	Aida	1942, 1984
		Don Giovanni	1943, 1995	Un ballo in maschera	1949, 1992
Domenico Cimarosa		Idomeneo	1956	Don Carlos	1950, 1985
Il matrimonio segreto	1961	Die Entführung aus dem Serail	1949, 1964	Ernani	1965, 1976
		Le nozze di Figaro	1942, 1991	Falstaff	1960, 1977
Claude Debussy		Die Zauberflöte	1990, 1996	La forza del destino	1951, 1973
Pelléas et Mélisande	1948			Macbeth	1963, 1985
				Nabucco	1962, 1986
Léo Delibes		Jacques Offenbach		Otello	1946, 1981
Lakmé	1993	Les contes d'Hoffmann	1944, 1979	Rigoletto	1941, 1994
				Simon Boccanegra	1956, 1974
Gaetano Donizetti		Amilcare Ponchielli		La traviata	1941, 1994
Don Pasquale	1952, 1987	La Gioconda	1944, 1984	Il trovatore	1941, 1995
L'elisir d'amore	1958, 1987				
La favorita	1942, 1982	Giacomo Puccini		Gerard Victory	
La figlia del reggimento	1978	La Bohème	1941, 1993	Music Hath Mischief	1968
Lucia di Lammermoor	1955, 1991	Gianni Schicchi	1962		
		Madama Butterfly	1942, 1993	Richard Wagner	
Friedrich von Flotow		Manon Lescaut	1958, 1991	Der fliegende Holländer	1946, 1964
Martha	1982, 1992	Suor Angelica	1962	Lohengrin	1971, 1983
		Tosca	1941, 1996	Tannhäuser	1943, 1977
Umberto Giordano		Turandot	1957, 1986	Tristan und Isolde	1953, 1964
Andrea Chénier	1957, 1983			Die Walküre	1956
Fedora	1959	Licinio Refice		Ermanno Wolf-Ferrari	
		Cecilia	1954	Il segreto di Susanna	1956

GAIETY ENTERTAINMENTS LTD.

Administration:	John Costigan	Cheif Electrician:	Liam Daly
	Ben Barnes	Asst. Electrician:	Terry Power
	Ronan Smith	Stage Door:	Michael McElhinney
General Manager:	Yvonne Sullivan		Michael Corcoran
Marketing Director:	Niamh Martin		James Fitzgerald
Technical Manager:	Martin Keleghan	Usherettes / Ushers:	Sally Keane
House Manager:	Fionnuala Downs		Marie Murphy
Accounts:	Denise Connolly		Mary Vickers
Secretary:	Nuala Cooke		Ciaran Geoghegan
Reception:	Kerry Byrne		David Condron
Box Office Manager:	Alan McQuilan		Andrew Peters
Box Office Supervisor:	Jackie McCormack		Stephen Norton
Box Office:	Liz Moloney		Keith Loscher
	Stephen Delaney		Paula McDonnell
	Susan Maloney		Therese Donohue
	Debbie McQuillan		Joan Skelly
	Monica Kelly		Barbara O'Boyle
Stage Manager:	Pat Byrne		Lisa Rubotham
Deputy Stage Manager:	Paul Grimes		Trevor Kinch

The Gaiety wish to acknowledge the support of Pollock Decorations Ltd., H.G.W. Paints and Lever Bros. and Aquaporte.

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, late-comers will not be admitted until a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffe is available.

At the end of the performance, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE

If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:
THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.

Name: _____

Address: _____

Telephone Number: _____

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